DOCUMENT RESUME

ED 251 844 CS 208 697

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TITLE Holocaust Literature: Our Hope for Understanding.
PUB DATE Dec 82
NOTE 27p.; Paper presented at the Annual Meeting of the Eastern Regional Conference of the International Reading Association (4th, Boston, MA, December 2-5, 1982).
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052) -- Speeches/Conference Papers (150) -- Viewpoints (120)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Adolescent Literature; Anti Semitism; Childrens Literature; Elementary Secondary Education; *Ethical Instruction; European History; *Literature Appreciation; *Moral Development; *Moral Issues; Moral Values; Nazism; Reader Response; *Teaching Methods
IDENTIFIERS Genocide; *Holocaust; *Holocaust Literature

ABSTRACT

Until recently the Holocaust was largely ignored in history books and literature, leaving most students without even the basic knowledge of an event that can and should have meaning for them. Nothing can really "explain" it, but literature, because it is concerned with feelings and conveys emotions, can move young people to an empathetic awareness of the subject. Through literature, students can gain both an understanding of those nearly incomprehensible events that took place between 1933 and 1945 and a sensitivity to the plight of the victims. Recently a large number of adult books about the Holocaust have appeared and this interest is now being reflected in books for children and teenagers. Although teaching students about the Holocaust can be a formidable task, possible instructional strategies include focusing on: (1) individuals, so students can meet the people who went through this experience; (2) racism and prejudice, so students can consider the origins of racism and why people dislike other people; (3) obedience to authority, so students can examine why certain people are willing to accept questionable orders without protest; and (4) the complexity of the Nazi organization, so students realize that the Holocaust was not the product of a single will. Selected bibliographies of Holocaust literature, by grade level, and a resource list are appended. (RBW)

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# HOLOCAUST LITERATURE:
# OUR HOPE FOR UNDERSTANDING

A PAPER

PRESENTED AT

THE EASTERN REGIONAL CONFERENCE

OF THE INTERNATIONAL READING ASSOCIATION

(BOSTON, MA. - DECEMBER 2-5,1982)

by

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I would like to acknowledge the time and talents of Dr. Phyllis Harnick, Mr. Anthony DeFazio, and Ms. Toby Rossner. Iam also grateful for the support of Dr. Martin Ganz. Thank you.

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Until about ten years ago, the Holocaust, the Nazi 1933-1945 attempt to eliminate people through genocide, was not openly discussed or read about by the general public. Also, it was largely ignored in history books, texts and literature. This has left students without even the basic knowledge of an event too important to forget. The Holocaust can have meaning for young people. Nothing can really "explain" it but literature can move people of this generation to an empathetic awareness of the subject. Literature of the Holocaust is an appropriate vehicle by which the nearly incomprehensible events that took place can be translated into meaning. Students can gain a sensitivity to people and an understanding of the historical events.

Recently, interest in the Holocaust has exploded in adult books and this interest has filtered down to books for children and teen-agers. This is a healthy trend. Children should be aware that the Holocaust took place, that people living comfortable, creative lives like themselves, for no reason, were destroyed. Children can only become sensitized to this period by meeting its victims on a one-to-one basis through literature.

This paper will explore some of the reasons why a holocaust literature program for young people is important. Specific materials that could be included in a program and some teaching considerations will also be discussed.

## THE IMPORTANCE OF A HOLOCAUST LITERATURE PROGRAM

There are many reasons why Holocaust literature is important for young people, especially if it is believed that the ultimate goal of education is to enhance one's sensitivity and the development of one's humanistic values. First, not enough information is contained in social studies or history textbooks so most students know very little about the Nazi persecution and genocide. The information is vague, remote, and commonly does not mention the Catholics, Gypsies, homosexuals, retarded, and handicapped who perished as well as six million Jews. The facts, dates, and specific incidents that sometimes are mentioned, cannot give a true sense of the magnitude of the Holocaust's destruction.

Most of what is learned in school (Huck,1979) is concerned with knowing; literature is concerned with feeling. We cannot afford to educate the head without the heart. Books can create and educate feelings even in the youngest child. Therefore, it is a goal of a literature program to foster humanistic values in readers by inviting them to experience another's adversity or happiness as your own.

Often, what is written or studied by young people is half-truths, misconceptions, or information that is simplistically colored by distortions of the television or movie industry. This is not a condemnation of their attempt to make their product palatable and entertaining but it still isn't enough. More information is needed; however, cognitive information is not enough when considering a subject of this magnitude. Knowledge

of this subject is important only if it makes children more humane.

The subject must be made personal. Young people can more easily empathize with their pet bird's death than with the death of six million people. They can only know the suffering of the millions through the experiences of a single child and his/her family with whom they can become personally involved. Students should be able to meet some of the people, know a few of them personally, and feel what they felt. Literature conveys emotions; it doesn't just report facts. Emotional reactions (Blue,1975) such as empathy, identity, and compassion can be stressed from kindergarten on,constantly and consistantly. Learning to respond emotionally is a continuous exercise that atrophies with disuse. It is a top educational priority as well as a common human problem.

Adolescents often exhibit an even greater acceptance of negative stereotypes than does a comparable group of adults. Studies with different age groups suggest that prejudice develops because of frustration, rejection, or insecurity and can increase with age into acts of aggression toward what is perceived as the cause for one's emotional difficulties. Then justification is necessary for these feelings of intolerance. Thus, prejudice has been created (Hall,1970). Unless we teach the factual information as well as an awareness of propaganda which may lead to a belief in negative stereotypes, there will be less chance of fostering an acceptance of differences among groups of people. What remains is the same tendency in our youth today that the Hitler youth

propaganda played upon.

Also, it has been found that the greater the degree of identification and perceived threat of persons judged to be unfit the greater the willingness to endorse genocide as a final solution (Mansson,1972). Genocide is acceptable as long as it is carried out in a scientific manner.

In his study of obedience, Milgram (1963) found obedience to be a basic element of our society. In a laboratory situation, people were able to inflict what seemed to be painful electric shocks on victims as they were directed to do. He suggests that between 1933 and 1945 some 45 million people world wide were killed because someone was obeying a command of some kind.

Another example of how precarious human actions are is the fact that thirty-eight people witnessed the multiple assaults and eventual murder of Kitty Genovese (Darley & Latane,1968) and not one person called the police or came to her aid. Fear, hostility, anonymity, and a variety of other justifications were given as explanations of why people remained uninvolved.

Readers receive a varied perspective of the events through a literature program. Some of the selections are written by survivors and some are by writers not directly involved in the events. There are selections that show the impact on non-Jews as well as Jews. There are selections that show heroism, nobility, and faith in mankind - not just evil! This varied perspective is important because the learner is inquiring into human nature, not any particular political, interest, or religious group. Thus, readers receive a balance of emotions, intellect, and imagination

and grow in understanding of the experiences and conditions of life, not just knowledge of events.

Perhaps the most important reason why this literature should not be overlooked is its capacity to vividly describe the aftermath of war. Young people need to know the destructiveness and desolation of conflict. Literature can create concrete reality. Callousness to the suffering from war can be as great a danger as the military warfare. If literature has the potential to evoke a deep enough empathy, perhaps there will never be another horror like this.

The above examples, showing complexities of human behaviors, adolescent prejudice, the affective benefits of the literature and a paucity of credible information in common media combined with advances in technologies, hatred, dictatorships, bureaucracies, and wars suggest that another holocaust may be possible. Some believe this is a uniquely Jewish experience; however, it has universal ramifications for man's capacities for good and evil such as Uganda, Native Americans, and urban Black ghettos. Education may not be able to prevent the threat from being a reality, but educators should at least feel a moral imperative to try.

## THE LITERATURE

Powerful events in life, whether they are good or bad, produce powerful literature. That is certainly the case with Holocaust literature. In good literature, writers express human values and emotions through the skillful use of language. It is this linguistic communication between writer and reader that permits understanding to take place and only a few other subjects demand as much understanding.

Good Holocaust literature must first and foremost be good literature. The same literary criteria that apply to any good book must apply to this genre. Just because a survivor writes about his/her experience and suffering does not necessarily mean his written account is good literature. It must contain elements such as a good plot, believable characters, and characters who serve a purpose to the story. Historical fiction should be historically accurate in such things as setting, language, and mores of the times. The prime test (Belloc,1955) of success in historical fiction is not only in how well the past is made to live but how well its "unconceivable oddities" are made conceivable, its "incomprehensibles" illuminated so that the reader perceives the past as if it were the present.

Something important to keep in mind when thinking about specific examples of Holocaust literature is that books for young people with an historical perspective are very difficult to write (Burton,1973). This is because history isn't always pretty yet it must be made to afford an agreeable interaction between

student and text. Also, students often don't know a great deal about the history so the author must give historical settings and background information without "teaching". Often writers have to decide between slowing the pace with narrative and supplying the reader with some necessary information. Children are highly critical readers. If it doesn't excite them or have something interesting for them, they put it down! Therefore, only some of the best writers can write this type of book for young readers.

In the past, THE DIARY OF A YOUNG GIRL by Anne Frank was the most common selection chosen to represent literature of the Holocaust yet there is a plethora of material available now as a direct link with the people of the time.

The best literature to bring to a Holocaust literature curriculum is material which enlighten the students and is typical of the Holocaust experience such as I AM ROSEMARIE and UPON THE HEAD OF THE GOAT. Contrived stories or very unusual Holocaust experiences may be found in such books as Summer of My German Soldier and Gentlehands but they don't afford the reader the knowledge or an empathetic understanding of people of the time that they should have after reading this literature.

A few of the selections are suitable children of grades three through five. Some of the specific ones that can be suggested are THE CHILDREN WE REMEMBER, WHEN HITLER STOLE PINK RABBIT, and PROMISE OF A NEW SPRING: THE HOLOCAUST AND RENEWAL. Each of these selections can sensitively be used as an introduction to the Holocaust.

Students of grade five and up can find books of several

different types. These include informational, biography and autobiography, stories of escape, stories amidst the persecution, stories of hiding, resistance stories, and stories of how the Holocaust affected people in the United States.

There are many factual books available to give the students background information. One instance of this is NEVER TO FORGET-THE JEWS OF THE HOLOCAUST BY Milton Meltzer. It includes history of anti-semitism, history of the German treatment of the Jews and records of Jewish resistance. It is an invaluable research tool but the personal accounts of the survivors make it a powerful book about humanity as well. THE HOLOCAUST YEARS:SOCIETY ON TRIAL edited by Chartock and Spencer is a collection of readings actually designed as an introduction to the subject of the Holocaust and its related areas. It includes selections from psychologists, philosophers, historians, survivors, Nazi commanders and Hitler, himself. It is the type of book from which something new is learned each time it is perused.

There is also a group of books that is biographical or autobiographical. Personal stories are sometimes the most potent means of conveying to the students the essence of the Holocaust because they bring the subject to an individual level. Anne Frank's Diary is an important contribution in that it sensitively reveals the day-by-day experiences of Jews in hiding as well as the emotions of an adolescent girl. A BOY IN THAT SITUATION by Charles Hannan is about a boy who felt German, not Jewish, and how he survived. The fact that he is able to tell his story represents a symbol of hope in that it is honest without dwelling

on death and agony but rather human reactions and conditions of life.

Some of the Holocaust literature deals with people who escaped or left the homes in which they felt safe. NORTH TO FREEDOM by Anne Holm is the story of a young boy who makes his way from a concentration camp with the burden of survival on his shoulders to Denmark and a free life. It is wonderful to witness his appreciation for beauty and friendship in the world instead of what he was used to in the camp.

There are many books that deal with stories amidst the persecution. ON THE OTHER SIDE OF THE GATE by Yuri Suhl is based on a real experience. In part one the characters begin preparations to save their unborn child. In part two the baby is born in secrecy and the story continues with suspense and intrigue until a sympathetic family is found and the baby is smuggled out of the ghetto. FRIEDRICH by Hans Peter Richter is one of the better known examples of Holocaust literature. It is a story of conflict between a young boy and his world which is changing and being destroyed right before his eyes. Seemingly small incidents of prejudice begin to grow in magnitude until a powerful climax is reached. Everything is experienced through the eyes of the young German boy who narrates. It is the story of the demise of Friedrich and his family as well as a story of people silently watching it all happen.

Two of the best examples of stories about people in hiding are THE UPSTAIRS ROOM by Johanna Reiss and IN THE MOUTH OF THE WOLF by Rose Zar. Reiss has produced an exceptionally fine

account of her personal experience of prejudice, the break-up of her family, hiding in constant fear in the upstairs of the home of a loving Christian family. The emotions of the war's end coming out of hiding after such a long time are sensitively written. It is good reading for people of many ages and one of the favorites of junior high school students. IN THE MOUTH OF THE GOAT like THE UPSTAIRS ROOM is a personal account. It is about a girl who hid by trying to be non-Jewish. Fighting to survive, she escapes from the ghetto using false papers. She works at several jobs including a nurse's aid among the Nazis. After the war, she is able to emerge from "the mouth of the wolf" to tell her courageous story.

Resistance stories are important because they show that not all of the victims went passively to their deaths. It may help to relieve some of the despair among students reading about so much sadness and destruction. BRIGHT CANDLES by Nathaniel Benchley is a favorite selection among students. It is written in the first person so it is very conversational and utilizes phrases and vocabulary of teenagers. The main character, Jens Hanson, is mischievous but his pranks become more and more serious. He becomes a saboteur and does many things to make this book full of excitement. Reluctant readers, especially boys, will find this selection intriguing. CEREMONY OF INNOCENCE by James Forman is written with great precision. Through a series of flashbacks, it is shown that Hans and Sophie Scholl have been writing and printing anti-Nazi pamphlets and are arrested for treason. Each of the episodes formed them into the caring and loving people

they were. UNCLE MISHA'S PARTISANS is based on historic events. Young Motele joins Uncle Misha's resistance fighters after his own family is killed by Nazis. Disguised as a musician, he takes on some dangerous missions which are suspensefully described by the author, Yuri Suhl.

Ilse Koehn's book, MISCHLING, SECOND DEGREE, deserves to be mentioned in a special category. It is an extremely well written memoir about an adolescent girl who, under the 1935 Nuremberg Laws, was a mischling. This means she was a mixed offspring of Jewish and German parents living in Nazi Germany. Her story universalizes the experience of young people who are bewildered and traumatized by war.

Each of the selections mentioned above were stories that happened great distances from the United States. There is a growing number of books that deal with how the Holocaust affected people, specifically young people, in the United States. THE SUMMER OF MY GERMAN SOLDIER by Bette Greene and Judy Blume's SALLY J. FREEDMAN AS HERSELF are very popular but there are others that fit into this group also. GENTLE HANDS by M.E. Kerr is about a sixteen year old boy who spends time with his friend and his grand father. They find out his grandfather is allegedly a Nazi war criminal and Buddy is left to cope with the remnants of his summer. The recommended use of the three above mentioned books is extremely limited. The stories are contrived and only use the Holocaust as a convenient element of work. ALAN AND NAOMI by Myron Levoy is about a twelve year old boy who loves to play skickball with his friends. He is asked to befriend Naomi who has

been traumatized by the killing of her father in occupied France. Their times together are described well and the ending is one of the more honest approaches to the repercussions of World War II.

There are books of many different types for readers of different abilities, different levels of maturity, different views and interests. From reading Holocaust literature knowledge of the period is transmitted but more importantly the literature can evoke an emotional reaction to this multi-dimensional subject. No amount of direction-giving or instruction (Blue,1975) can induce an emotional reaction in a child. But through books, children can be introduced to characters whose feelings the child recognizes as being similar to his/her own. Identification takes place. Students should feel empathy or become emotionally involved with what they are learning. Many teachers may consider it a major educational victory when students become that involved with their learning.

## TEACHING CONSIDERATIONS

Everyone wants to protect youngsters from pain and suffering (Snyder,1979) but blindfolding them from not knowing about something in their lives is not the answer. Understanding which comes from knowledge and dealing honestly and courageously with issues that touch their lives is important. By watching story characters deal with emotions, readers may find answers for themselves. This can also be a vehicle for introspection and learning more about self-awareness.

Given the fact that literature of the Holocaust should be read, when is it appropriate? There is no magic age at which children are ready. Some adults ignore it completely or continually postpone it because of their inability or unwillingness to face this perplexing subject and to deal with possible difficulties which can be encountered in the classroom. However, these parameters of the problems are not insurmountable and can be approached. Knowing one should teach something that is incomprehensible is a formidable educational dilemma. Teachers may not want to face something that is gruesome and often disgust ng to think about. It is also difficult to be sure what the lessons are that students should realize at the end of their study. Since little is mentioned in regular textbooks, teachers have to do a great deal of extra preparation. Until recently, only a small quantity of resource material was available. But it is our history and it won't go away. Rather than ignoring it, a better approach is to learn from mistakes so that they won't

happen again.

The focus of a Holocaust literature curriculum for young children usually is prejudice and its results. Some of this can be explained in terms of a child's daily life. For example, obeying rules and laws is like that of teams and schools. Prejudice is encountered in many areas such as being liked by everyone, blaming other people when something goes wrong or something bad happens. They probably have seen good not win over evil and they certainly have seen violence. Young people are not as fragile as we think. They know when they have had enough and how to turn a subject off to protect themselves when it is too painful. Prejudices are learned at a young age and after they have been learned it is very difficult to change behaviors toward authority and stereotypes.

Children who learn with difficulty are important to teach because they tend to follow what others tell them. Of Hilter's youth supporters, they were the most obedient; therefore, it is dangerous not to teach them.

Occasionally students conform to a sort of anti-history movement believing that they should only learn what is current and relevant to them. They may come up with comments like "This wasn't fun; it had too much information." Sometimes you will hear "I'm not Jewish and I don't care." This must be dealt with and not ignored. One way to deal with this attitude is to focus the outcomes of the Holocaust literature program in specific areas.

There are at least four examples of appropriate areas of focus for a Holocaust literature program for students of

intermediate grades through high school. First, focus on individuals. Allow them to meet the people of the experience. Only then will they be able to understand and react. Another focus is racism and prejudice. Questions like why people dislike other people and what are the origins of racism can be pondered. Attitudinal change must preceed or support any change in society. Obedience to authority is a third area on which to focus. As teachers we are extremely concerned with producing people who are able to think critically and act as individuals. However, students will comment on the manner in which German soldiers accepted orders without protest or question. Questions about their chances of challenging authority can be discussed through examples of other members of our society like a news reporter to his editor, teacher to the board of education, or factory worker to his foreman. The final example of an area on which to focus is the complexity of the Nazi organization. The Holocaust was not the product of a single will. It was a complex, intricate organization. Everything was accomplished, as any division of labor organization, with routine consistency.

In reading Holocaust literature, students encounter moral dilemmas. Because a moral dilemma is intrinsic to these stories Stahl-Gemake & Wielan,1984), they can be used to develop critical thinking skills. Students can define and analyze the story dilemmas as well as evaluate the actions and decisions of the story's characters. A conceptual framework for analyzing these elements is Kohlberg's theory of stages of moral development (Kohlberg,1971). Discussion with students using this framework

can maximize the use of Holocaust literature in a classroom.

There are a few considerations that should be handled with some regard to caution. Some students may begin to feel pity or hatred toward the groups involved. Teachers have to counter these feelings with stories of resistance movements and stories of people who were helpful. The Danish Christians, for example, saved the lives of thousands of Jews in Denmark. Help them to maintain a caring but concerned attitude. Something else to be dealt with in a cautious manner is that you are dealing with death and many parents try to protect their children from it. Teachers should have a rationale prepared in advance for questions that may be asked of them. The most important awareness that is to be considered with caution is that of inadvertently fostering or continuing negative stereotypes. Examples of this may be the passivity of the Jews or the other critical generalizations upon which Hitler based his propaganda. On the other hand, the stereotype of the German citizen or German heritage as being brutal, insensitive, or militaristic must not be fostered either. The objective presentation of the teacher must point out the unique social, political, and economic conditions of the time.

## CONCLUSION

The subject of the Holocaust, until recently, has not been talked about freely. Since the generation of survivors is getting older, there has been a surge in the number of excellent quality

selections of literature for young people dealing with the Holocaust. This generation of children could have difficulty understanding the complexity of the events; however, through literature one can try to achieve an empathetic awareness of the suffering of those even remotely involved in this inhuman catastrophe. By reaching students on a deeply personal level, one can reflect on the meaning the Holocaust offers one's own life.

Helping students learn more about the Holocaust is a formidable task for any teacher but with the many literary resources available, it will hopefully be a rewarding one. Elie Wiesel, an eminent author and survivor of the Holocaust, once wrote a comment to the effect that everything to do with the Holocaust must in the end lead to darkness. On the contrary, a sensitive teaching about the Holocaust can lead to the enlightenment of all.

## Resources

Belloc, Hilaire (1955). One Thing and Another. London: Hollis and Carter.

Blue, Rose (1975). Reading and Emotional Response. Teacher, 92, 53-54.

Burton, Hester (1973). The Writing of Historical Novels. In Children and Literature Views and Reviews. Glenview, IL: Scott Foresman.

Cole, Luella & Hall, Irma Nelson (1970). Psychology of Adolescence (7th ed.). New York: Holt Rinehart & Winston.

Darley, John M. & Latane, Bibb (1968). When Will People Help in a Crisis? Psychology Today, 2, 54-55,70,71.

Horovitz, Carolyn (1969). Dimensions in Time, A Critical View of Historical Fiction for Children. In Elinor Whitney Field (ed.) Horn Book Reflections. Boston: The Horn Book.

Huck, Charlotte (1979). No Wider Than The Heart is Wide. In Jon Shapiro (ed.), Using Literature and Poetry Affectively. (pp. 26-36). Newark, Delaware : International Reading Association.

Kohlberg, Lawrence (1981). Essays on Moral Development Volume I The Philosophy of Moral Development. San Francisco: Harper & Row.

Mansson, Helge Hilding (1972). Justifying the Final Solution. Omega, May, 79-87.

Milgram, Stanley (1974). Obedience and Authority: An Experimental View, 1st edieion. New York: Harper & Row.

Snyder, Anne (1979). Youth Relates to Relevant Books. In Jon Shapiro (ed.), Using Literature and Poetry Affectively. (p.54). Newark, Delaware: International Reading Association.

Stahl-Gemake, Josephine & Wielan O.Paul (1984). A Study Guide for Building Moral Reasoning Through Adolescent Literature. Journal of Reading, 28, 34-39.

## APPENDIX A

### Selected Bibliography of Holocaust Literature

This is a bibliography of books that can be used with young children to introduce prejudice and the Holocaust.


Abells, Chana Byers (1983). The Children We Remember. Maryland: Kar-Ben Copies, Inc.

Bishop, Claire (1952). Twenty and Ten. New York: Penguin.

Kerr, Judity (1972). When Hitler Stole Pink Rabbit. New York: Dell.

Klien, Gerda W. (1981) Promise of a New Spring: The Holocaust and Renewal. Chappaqua, New York: Rossel Books.

## APPENDIX B

### Selected Bibliography of Holocaust Literature

This is a bibliography of books which have literary merit, can be used in a classroom setting for grades 5 and up, and are easily available from publishers.


Aaron, Chester (1982). Gideon. New York: Harper & Row.

Altshuler, David (1978). Hitler's War Against the Jews. New York: Behrman House, Inc.

Asher, Sander (1980). Daughters of the Law. New York: Beaufort Books, Inc.

Baer, Edith (1980). A Frost in The Night: A childhood on The Eve of The Third Reich. New York: Pantheon.

Benchley, Nathaniel (1974). Bright Candles. New York: Harper & Row.

Chanels, Sol (1980). Three Children of the Holocaust. New York: Avon.

Chartock, Rosselle & Spencer, Jack (1978). The Holocaust Years: Society on Trial. Ney York, Bantam.

Demetz, Hana (1980). The House on Prague Street. Boston: G.K. Hall.

Forman, James (1970). Ceremony of Innocence. New York: Dell.

Forman, James (1976). The Survivor. New Yrok: Farrar, Straus, & Giroux.

Frank, Anne (1952). The Diary of a Young Girl. New York: Pocket Books, Inc.

Friedlander, Albert H., ed. (1976). Out of the Whirlwind: A Reader of Holocaust Literature. New York: Harper & Row.

Haugaard, Erik Christian (1980). Chase Me, Catch Nobody. New York: Houghton Mifflin.

Herch, Gizelle & Mann, Peggy (1980). Gizelle, Save the Children. New York: Everest

Hautzig, Esther (1968). The Endless Steppe: A Girl in Exile. New York: Scholastic.

Holm, Anne (1963). North to Freedom. New York, Harcourt, Bracet, Jovanovich.

Jackson, Livia E. Britton (1983). Elli: Coming of Age in the Holocaust. New York: Times Books.

Klein, Gerda W. (1971). All But My Life. New York: Hilt and Wang.

Kluger, Ruth & Mann, Peggy (1978). The Secret Ship. New York: Doubleday.

Kosinski, Jerzy (1976). The Painted Bird. New York: Bantam.

Koehn, Ise (1977). Mischling, Second Degree: My Childhood in Nazi Germany. New York: Greenwillow.

Lasky, Kathryn (1981). The Night Journey. New York: Frederick Warne & Co.

Levitan, Sonia (1970). Journey to America. New York: Atheneum.

Levoy, Myron (1977). Alan and Naomi. New York: Dell

Mazer, Hary (1981). The Last Mission. New York: Dell.

Meltzer, Milton. (1976). Never to Forget: The Jews of the Holocaust. New York: Dell.

Moskin, Marietta (1972). I am Rosemarie. New York: Scholastic.

Orgel, Doris (1978). Devil in Vienna. New York: Dell.

Reiss, Johanna (1976). The Journey Back. New York: Crowell.

Reiss, Johanna (1972). The Upstairs Room. New York: Bantam.

Richter, Hans Peter (1970). Friedrick. New York: Dell.

Sachs, Marilyn (1973). A Pocketfull of Seeds. New York: Doubleday.

Samuels, Gertrude (1976). Mottelle. New York: Signet.

Schaeffer, Susan F. (1980). Anya. New York: Avon.

Senesh, Hannah (1973. Hannah Senesh - Her Life and Diary. New York: Schocken Books.

Serraellier, Ian (1972). Escape from Warsaw. New York: Scholastic.

Shirer, William (1961). The Rise and Fall of Adolf Hitler. New York: Scholastic.

Siegal, Aranka (1981). Upon the Head of the Goat: A Childhood in Hungary 1934-1944. New York: Farrar, Straus, & Giroux.

Sommerfelt, Aimee. Miriam. New York: Scholastic.

Stadler, Bea (1973). The Holocaust: A History of Courage and Resistance. New York: Behrman House.

Suhl, Yuri, (1975). On the Other Side of the Gate. New York: Avon.

Suhl, Yuri (1975). They Fought Back: The Story of Resistance in Nazi Europe. New York: Schocken.

Suhl, Yuri (1973). Uncle Misha's Partisans. New York: Four Winds Press.

Uhlman, Fred (1971). Reunion. New York: Penquin.

Volarvkova, Hana (1978). I Never Saw Another Butterfly. New York: Schocken Books.

Wiesel, Elie (1958). Night. New York: Avon.

Wiesel, Elie (1970). One Generation After. New York: Avon.

Zar, Rose ( 1983 ). In the Mouth of the Wolf. Philadelphia: Jewish Publication Society of America.

Zieman, Joseph (1975). The Cigarette Sellers of Three Crosses Square. New York: Avon.

Zyskind, Sara (1981). Stolen Years. New York: Signet.

APPENDIX C

## A Selected Bibliography of Holocaust Literature

The books in this bibliography were chosen because it was felt that they are 1) more difficult to use in a classroom setting than those in Appendix B, 2) the subject matter is supplementary to a Holocaust unit, 3) not as well written as those in Appendix B, or 4) difficult to obtain. Many of these would be excellent for background information or for specific students who wish to do more than the minimum amount of reading.


Blume, Judy (1977). Starring Sally J. Freedman as Herself. New York: Dell.

Bor, Joseph (1978). Terezin Requiem. New York: Avon.

Borowski, Tadeusz (1959). This Way to the Gas, Ladies and Gentlemen. New York: Penquin.

Flender, Harold (1963). Rescue in Denmark. New York: Macfadden Books.

Forman, James (1967). Horses of Anger. New York: Farrar, Straus & Giroux.

Forman, James (1969). My Enemy, My Brother. New York: Scholastic.

Forman, James (1968). The Traitors. New York: Farrar, Straus & Giroux.

Forman, James (1976). The White Crow. New York: Farrar, Straus, & Giroux.

Goldston, Robert (1978). The Life and Death of Nazi Germany. New York: Fawcett.

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